Rachmaninoff All-Night Vigil

The Clarion Choir Steven Fox

Sergei Rachmaninoff (1873-1943)

All-Night Vigil, Op. 37, "Vespers"

1	I. Opening Exclamation & Come, Let Us Worship	3. 03
	Glenn Miller, bass Oliver Mercer, tenor	
2	II. Bless the Lord, O My Soul	5. 26
	Mikki Sodergren, alto	
3	III. Blessed is the Man	5. 21
4	O Gladsome Light (Kyiv chant)	2. 16
	Jessica Beebe, soprano	
5	IV. O Gladsome Light	3. 16
	John Ramseyer, tenor	
6	Lord, now lettest Thou (Kyiv chant)	2. 35
7	V. Lord, now lettest Thou	4. 00
	John Ramseyer, tenor	
8	VI. Rejoice, O Virgin	3. 31
9	VII. The Six Psalms	3. 08
10	Praise the Name of the Lord (Znameny chant)	1. 47
	Raha Mirzadegan & Nacole Palmer, sopranos	
11	VIII. Praise the Name of the Lord	2. 08
12	IX. Blessed art Thou, O Lord	6. 31
	John Ramseyer, tenor	
13	X. Having Beheld the Resurrection	3. 06
14	XI. My Soul Magnifies the Lord	8. 34
15	XII. The Great Doxology	8. 13
16	Troparion: Today Salvation is Come (Znameny chant)	1. 30
17	XIII. Troparion: Today Salvation is Come	2. 06
18	Troparion: Thou didst rise from the Tomb (Znameny chant)	2. 36
	Jonathan Woody, bass	
19	XIV. Troparion: Thou didst rise from the Tomb	3. 30
20	XV. To Thee, O Victorious Leader	1. 47
	Total playing time:	74. 36

The Clarion Choir
conducted by **Steven Fox**

The Clarion Choir

Sopranos
Jessica Beebe
Sarah Brailey
Madeline Healey
Linda Jones
Raha Mirzadegan
Molly Netter
Fotina Naumenko
Nacole Palmer
Nola Richardson

Altos
Hannah Baslee
Luthien Brackett
Helen Karloski
Kate Maroney
Tim Parsons
Mikki Sodergren
Elisa Sutherland

Tenors
Marc Day
Andrew Fuchs
Tim Hodges
Lawrence Jones
Nick Karageorgiu
Oliver Mercer
John Ramseyer

Basses
Scott Dispensa
Steven Eddy
Michael Hawes
Tim Krol
Glenn Miller
Neil Netherly
Charles Perry Sprawls
Peter Walker
Jonathan Woody

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My first real introduction to Rachmaninoff came as a visiting student at the St. Petersburg State University in the fall of 1998. A group of 10 undergraduates from Dartmouth College went to St. Petersburg for a term abroad to study Russian. It was a difficult time in that part of the world, as the ruble had just been devalued, and people were struggling with the most basic expenses. A few days before leaving, there was discussion as to whether the trip should be postponed. But of course we went, and it ended up being life-changing for all of us. I was the only music major in the group, so I took the lead on getting folks to attend concerts. Because of the devaluation, orchestra seats at the Mariinsky Theatre and the Philharmonic Hall were about $2 each. So even on our meagre student budgets, we could go to world-class performances almost every night. It was amazing to see how the other students, some of whom initially had no interest in classical music, became quickly accustomed to this lifestyle. (Later, upon our return back to campus, they became some of the most stalwart attendees of classical performances — it showed me that art appreciation is all about exposure!)

I recall the extraordinary performances that we heard of symphonies, concertos, choral works, and operas. The connection that Russians had with their musical heritage ran very deep. I had many conversations with cab drivers about Shostakovich, Tchaikovsky, and Rachmaninoff. One night, just by chance, we happened to hear Grigory Sokolov in recital. He played Rachmaninoff with such richness and beauty. Having no idea who Sokolov was at the time, we ran back to our dormitory to look him up and learned that he was a legend of the piano.

When I returned to Dartmouth after the term abroad, I decided to focus my Senior Fellowship project on the music I had heard on this magical trip. I called my teacher back in New York and asked which

Russian choral work he would suggest I conduct as part of the project. He replied immediately that the best choice would be Rachmaninoff's *All-Night Vigil*. He had only performed the piece in English himself, but he suggested, given my background in the language, that I perform it in the original Church Slavonic.

I had started a small madrigal group at Dartmouth, but as a Senior Fellow, I received a grant to expand the group to 40 and to engage a group of 12 professional singers from New York to join the students for the performance. The students rehearsed and performed the first 9 movements in the fall term, and then, on February 20th, we were joined by the professional singers and performed the work complete, together with some of the ancient chant lines that Rachmaninoff based the work on. It seemed like the whole college got wind of the performance. It was an emotional experience conducting the work for a full chapel, and I remember afterwards deciding that that was what I wished to do with my life. I wanted to be a conductor.

Looking back on it now, I realize that it was the magnificence of the work that led me to this decision. The *All-Night Vigil* is extraordinary. Rachmaninoff orchestrates for voices with the same degree of complexity and nuance that he orchestrates his works for orchestra. The extremes of range and tessitura are tested at the top for sopranos and tenors, and at the bottom for the bassi profundi.

It is now more than 20 years later, and I have had the chance to perform the work numerous times in different settings. Through the years, I have realized just how different each movement is, and it was a goal of mine to show that on this recording.Some movements are hymn-like, for instance No. 13, "Dnes Spaseniye (Having Beheld the Resurrection)," while others are almost polychoral with different textures happening at the same time,

such as in "Nïne otpushayeshi (Lord, now lettest Thou)," the movement that Rachmaninoff requested to be sung at his funeral. There are moments of smooth solemnity such as "Voskrez iz groba (Thou didst rise from the Tomb)" and others that, with their rhythmic percussiveness, call up images of Rachmaninoff composing from the keyboard. One notices this special rhythmic energy in the last section of No. 9: "Blagosloven Yesi Ghospodi (Blessed art Thou, O Lord)," which he later quoted in the *Symphonic Dances*. Each movement is, in a way, its own work with a singular character; and yet the movements altogether create a cohesive musical structure based on the text.

One goes through a journey with a work of this magnitude. There were a few parts of the piece that I did not fully appreciate as a student; now they are some of my favorite parts. Conversely, there are parts of the piece that I believe I performed well as a student, but now I struggle with. Perhaps the more one performs the piece, the more one sees in it, and the more challenging it becomes. But, for that reason, I hope that this recording is not an endpoint for Clarion, but another step in the journey with this work.

In 2023, as this recording is being released, there is strife and horrific violence in Ukraine. The war makes me think about the language of this piece. Church Slavonic is to Slavic languages as Latin is to all Romance languages. It is something that actually unites Ukraine, Russia, and all other Slavic countries. I also think of Rachmaninoff's personal struggles and his exile following the Bolshevik revolution. Rachmaninoff was forced to flee his home in the way that many Ukranians are fleeing today. But Rachmaninoff's attachment to Russian culture was never lost, and he found it difficult to compose after leaving his homeland. Rachmaninoff eventually settled in the United States, living for a number of years on West End Avenue, not far from where this recording was made.

I would like to say a special thanks to Vlad Morosan, whom I first got to know as I was preparing for that first performance in February of 2000. He was so generous with his time and was inspiring to me. Since then, he has been a great advisor to The Clarion Choir, pointing out other important early-20th century works that deserve more attention, such as those of Rachmaninoff's mentor Alexander Kastalsky. And twenty years after we first spoke over the phone about Rachmaninoff's *All-Night Vigil*, there we were again discussing the composer's markings during the recording sessions for this project. We sang from his excellent Musica Russica edition, and the notes from his critical edition have been very helpful to me over the years.

Steven Fox

The Clarion Choir & Steven Fox
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Within the broad range of styles and sonorities that characterize the world of choral music today, the Russian Orthodox choral tradition continues to stand out as one of humankind's most compelling creative achievements in the realm of vocal musical expression. The sacred music of Orthodox Christianity has always been and remains to this day the music of *worship*, maintaining its focus upon the Object of its purpose — to praise, to proclaim, and to entreat the Creator. It is thus a conduit of prayer rather than a means of entertainment, no matter how pious, a fact that is apparent to audiences even in a concert setting.

Orthodox sacred music is also music of *beauty*, that same beauty which, according to Fyodor Dostoyevsky, "will save the world." Through long-standing, continuous tradition, going back two millennia, it draws its aesthetic values and expressive means from a heavenly-oriented, rather than earthly-oriented, reality, seeking to create a soundscape that transcends daily existence.

And perhaps most importantly, Orthodox sacred music is music of the *word*, fundamentally deriving its form, structure, and ultimate power from reason-endowed human utterance, rather than delving into the more amorphous realm of purely abstract musical sounds; throughout nearly 2000 years of its existence, it has remained a purely vocal idiom, eschewing the use of any instruments other than the human voice.

Russian composers of sacred music have been consistently inspired by the compelling testimony of the tenth-century emissaries sent by Prince Vladimir of Kiev to find a new religion for his people. Describing their encounter with divine beauty when they set foot into the Church of Holy Wisdom (Hagia Sophia) in Constantinople, they reported: "We knew not whether we were in heaven or on earth. One thing we do know is that God dwells here among His people." Rachmaninoff's *All-Night Vigil* stands as the crowning achievement of a 1000-year-old tradition of liturgical chant and choral singing that faithfully references this image of the beauty and majesty of heavenly worship.

In the course of a millennium, unison chants received from Byzantium were re-invented, sometimes rendered on extra-solemn occasions in other-worldly-sounding polyphony. As the centuries progressed, Russian church singing was enriched by stylistic borrowings from the Polish Baroque, the Italian *stile antico*, Viennese Classicism, and Germanic Romanticism. Choral ensembles grew in size and came to include treble boys' voices and, starting in the 1880s, women's voices.

In the late nineteenth and early twentieth centuries, a mighty original stream of creativity, known as the "New Direction," emerged in Russian sacred music, as composers sought to write music that sounded neither Italian nor German, but Russian. With the impetus provided by Tchaikovsky's composition of his *Liturgy of St. John Chrysostom* (1878) and *All-Night Vigil* (1882), prominent composers such as Nikolai Rimsky-Korsakov (1844–1908), Mikhail Ippolitov-Ivanov (1859–1935), Alexander Gretchaninoff (1864–1956), and Nikolai Tcherepnin (1873–1945), as well as choral specialists such as Alexander Kastalsky (1856–1926), Victor Kalinnikov (1870–1927), Alexander Nikolsky (1874–1943), and the Chesnokov brothers — Pavel (1877–1944) and Alexander (1880–1941) — reached into the national Russian treasure-trove of chants and the centuries-old techniques of vocal expression to create new choral works of unprecedented color and textural richness, mindful as ever (to use Kastalsky's words) "to create music that can be heard nowhere else but in a church."

Living and studying in Moscow in the early twentieth century, Rachmaninoff was acutely aware of the sacred music being created by followers of the "New Direction," performed in churches and concert halls around him by such outstanding choirs as the Moscow Synodal Choir of eighty men and boys. One of his professors at the Moscow Conservatory, the liturgical musicologist Stepan Smolensky, tried to persuade him to pursue a career as a church choirmaster, but the young man declined, choosing instead the path of a composer, pianist, and conductor. Rachmaninoff nonetheless maintained close ties with Smolensky and Kastalsky at the Moscow Synodal School of Church Singing and with Nikolai Danilin, a former classmate, who in 1910 became the principal conductor of the choir. With this extraordinary choir in mind, he composed his two principal sacred choral works, the *Liturgy of St. John Chrysostom* (1910) and the *All-Night Vigil* (1915).

In writing the *All-Night Vigil*, Rachmaninoff selected fifteen of the most important psalms and hymns that form the unchanging framework of the Resurrectional All-Night Vigil: a three-hour service celebrated in Russian Orthodox churches every Saturday evening, comprising a concatenation of Vespers, Matins, and First Hour. Ten of the fifteen hymns are based on unison chant melodies drawn from chant books dating back at least two-and-a-half centuries; for the remaining five movements, Rachmaninoff composed his own chant-like melodies, "conscious counterfeits," as he called them. As in all chant-based works, the sacred text occupies a position of prime importance, serving as the main form-determining element in each movement.

Rachmaninoff creates a monumental choral tapestry, which elevates the spirit by its lofty expressiveness and captivates the ear by its sheer beauty. Through the fixed texts of the Vigil — the sung prayers, psalms, and hymns — the composer expresses the epic grandeur of humanity's worshipful encounter with its Creator. The vesperal portion of the service — movements 1 through 6 — specifically emphasizes the themes of Creation and the Incarnation of Christ, the Eternal Light who comes into the world. The matins portion — movements 7 through 15 — has a different focus: the celebration (which in the Orthodox Church takes place every Sunday) of the single most important event in Christian cosmology — the Resurrection of Christ.

Although we have no specific documentation regarding this, the musical scope and the expressive depth of Rachmaninoff's choral cycles suggest that they were not intended specifically for performance in a liturgical context. It is also perhaps for this reason that both his *Liturgy* and particularly his *All-Night Vigil* possess the universal qualities that enable them to speak to listeners of varying degrees of religious persuasion. As Peter Jermihov has pointed out, Rachmaninoff's *All-Night Vigil* "...can be appreciated for its sheer beauty and purely artistic merits..., [and] can also be performed and experienced from the vantage point of devout Christian piety and faith (very much in line with the intent of the Moscow Synodal Choir in its first performance of the work one hundred years ago)." An authentic performance must involve "not only full comprehension of but also direct empathy with each word and phrase." When sung with such conviction and empathy, Russian Orthodox sacred music elicits a response similar to that recorded by Frenchman Robert Brussel, who, upon hearing the Synodal Choir in the early 1900s wrote: "...their performance made me tremble. I trembled under the spell of something elevated, profound, and omnipotent...." (Robert Brussel, Le *Figaro* (16 August, 1907), cited in Vladimir Morosan, *Choral Performance in Pre-Revolutionary Russia*, Musica Russica, 1986, p. 306.)

In order to develop the requisite empathy with a work such the *All-Night Vigil*, one must "live" with it for a long time. Steven Fox, the conductor of the present recording, has indeed lived with this masterpiece for over twenty years. He first undertook a study of the work while still an undergraduate at Dartmouth College and, with youthful exuberance, mounted a full performance of it that included, as does this recording, the unison chants on which Rachmaninoff based many of the movements in the *Vigil*. Fox's studies and research in Russia (1998–2004) deepened his knowledge of Russian and Church Slavonic. After becoming artistic director of The Clarion Choir in 2006, he established a long-standing tradition of exploring Russian sacred masterworks, including the Requiem (*Memory Eternal*) of Alexander Kastalsky, *Passion Week* by Maximilian Steinberg, and Rachmaninoff's *Liturgy of St. John Chrysostom*. The present recording of the *All-Night Vigil* is a summation of the keen interpretation of the masterwork gleaned over the course of performing it annually during the Twelfth Night Festival at Trinity Church Wall Street and at the Church of the Resurrection in New York over the last decade.

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Texts

1

Diakon: Vosstanite. Ghospodi, blagoslovi.

Iyerey: Slava sviatey i yedinosushchney
i zhïvotvoriashchey i nerazdelney Troitse,
fsegda, nïne i prisno, i vo veki vekov.

Deacon: Arise. Master, give the blessing.

Celebrant: Glory to the holy, consubstantial,
life-creating and undivided Trinity,
always, now and ever, and unto ages of ages.

I: Priidite, poklonimsia

Amin'. Priidite, poklonimsia
Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

I: Come, Let Us Worship

Amen. Come, let us worship God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship
and fall down before Him.

2

II. Blagoslovi, dushe moya, Ghospoda

Blagoslovi, dushe moya, Ghospoda,
blagosloven yesi, Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
Vo ispovedaniye i v velelepotu obleklsia yesi.
Blagosloven yesi, Ghospodi.

II. Bless the Lord, O My Soul

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord.

The Clarion Choir
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Na gorah stanut vodï.
Divna dela Tvoya, Ghospodi.
Posrede gor proydut vodï.
Divna dela tvoya, Ghospodi.
Fsia premudrostiyu sotvoril yesi.
Slava Ti, Ghospodi, sotvorivshemu fsia.

The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!
—Psalm 103[104]:1-2, 6, 24

3

III: Blazhen muzh

Blazhen muzh,
izhe ne ide na sovet nechestivïh.
Alliluiya, alliluiya, alliluiya.

Yako vest' Ghospod' put' pravednïh
i put' nechestivïh pogibnet.
Alliluiya, alliluiya, alliluiya.

Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom.
Alliluiya, alliluiya, alliluiya.

Blazheni fsi nadeyushchiisia nan'.
Alliluiya, alliluiya, alliluiya.

III: Blessed is the Man

Blessed is the man,
who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.

For the Lord knows the way of the righteous,
but the way of the wicked will perish.
Alleluia, alleluia, alleluia.

Serve the Lord with fear
and rejoice in Him with trembling.
Alleluia, alleluia, alleluia.

Blessed are all who take refuge in Him.
Alleluia, alleluia, alleluia.

Voskresni, Ghospodi, spasi mia, Bozhe moy.
Alliluiya, alliluiya, alliluiya.

Ghospodne yest' spaseniye
i na liudeh Tvoih blagosloveniye Tvoye.
Alliluiya, alliluiya, alliluiya.

Slava Ottsu, i Sïnu, i Sviatomu Duhu,
i nïne i prisno, i vo veki vekov.
Amin'.

Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.

Arise, O Lord! Save me, O my God!
Alleluia, alleluia, alleluia.

Salvation belongs to the Lord,
and Thy blessing be upon Thy people.
Alleluia, alleluia, alleluia.

Glory to the Father, Son, and Holy Spirit,
both now and ever, and unto ages of ages.
Amen.

Alleluia, alleluia, alleluia.
Glory to Thee, O God!
—Psalm 1:1, 6; 2:11, 12; 3:8, 9

4-5

IV: Svete tihiy

Svete tihiy sviatïya slavï Bessmertnago,
Ottsa nebesnago, Sviatago, Blazhennago,
Iisuse Hriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sïna i Sviatago Duha, Boga.

IV. O Gladsome Light

O gladsome Light of the holy glory of the
Immortal One—
the Heavenly Father, holy and blessed—
O Jesus Christ!
Now that we have come to the setting of
the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.

Dostoin yesi vo fsia vremena
Pet bïti glasï prepodobnïmi,
Sïne Bozhïy, zhïvot dayay,
temzhe mir tia slavit.

Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

6-7

V. Nïne otpushchayeshï

Nïne otpushchayeshï
raba Tvoyego, Vladïko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval
pred litsem vseh liudey,
svet vo otkroveniye yazïkov,
i slavu liudey Tvoih Izrailia.

V. Lord, now lettest Thou

Lord, now lettest Thou
Thy servant depart
in peace, according to Thy word.
For mine eyes have seen Thy Salvation,
which Thou hast prepared
before the face of all people:
a light to enlighten the Gentiles,
and to be the glory of Thy people Israel.
—St. Luke 2:29-32

8

VI. Bogoroditse Devo, raduysia,

Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod' s Toboyu.
Blagoslovenna Tï v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashïh.

VI. Rejoice, O Virgin

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Savior of our souls.

9

VII. Shestopsalmiye

Slava v vïshnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye.

Ghospodi, ustne moi otverzeshï,
i usta moya vozvestiat hvalu Tvoyu.

VII. The Six Psalms

Glory to God in the highest,
and on earth peace,
good will among men.

O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.
—St. Luke 2:14; Ps. 51:15

10-11

VIII. Hvalite imia Ghospodne
Hvalite imia Ghospodne. Alliluiya.
Hvalite, rabi Ghospoda. Alliluiya.
Blagosloven Ghospod' ot Siona,
zhïvïy vo Iyerusalime. Alliluiya.
Ispovedaytesia Ghospodevi, yako blag.
Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.
Ispovedaytesia Bogu nebesnomu.
Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.

VIII. Praise the Name of the Lord
Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good.
Alleluia, alleluia.
For His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven.
Alleluia, alleluia.
for His mercy endures forever. Alleluia.
—Psalm 135:1, 21; 136:1, 26

IX: Blagosloven yesi, Ghospodi

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Angel'skiy sobor udivisia,
zria Tebe v mertvïh vmenivshasia,
smertnuyu zhe, Spase, krepost' razorivsha,
i s Soboyu Adama vozdvigsha,
i ot Ada fsia svobozhdsha.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

"Pochto mira s milostivnïmi slezami,
o uchenitsï, rastvoriayete?"
Blistayaysia vo grobe Angel, mironositsam
veshchashe:
"Vidite vï grob, i urazumeyte:
Spas bo voskrese ot groba."

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Zelo rano mironositsï techahu
ko grobu Tvoyemu rïdayushchiya,

IX. Blessed art Thou, O Lord

Blessed art Thou, O Lord,
teach me Thy statutes.

The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Savior,
Thou didst raise Adam,
and save all men from hell!

Blessed art Thou, O Lord,
teach me Thy statutes.

"Why do you mingle myrrh with your tears of
compassion, O ye women disciples?"
cried the radiant angel in the tomb to the
myrrhbearers.
Behold the tomb and understand:
The Savior is risen from the dead!"

Blessed art Thou, O Lord,
teach me Thy statutes.

Very early in the morning
the myrrhbearers ran with sorrow to Thy tomb,

no predsta k nim Angel, i reche:
"Rïdaniya vremia presta, ne plachite,
voskreseniye zhe Apostolom rtsïte."

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Mironositsï zhenï s mirï prishedshïya
ko grobu Tvoyemu, Spase, rïdahu.
Angel zhe k nim reche, glagolia:
"Chto s mertvïmi zhïvago pomïshliayete?
Yako Bog bo voskrese ot groba!"

Slava Ottsu, i Sïnu, i Sviatomu Duhu.

Poklonimsia Ottsu, i Yego Sïnovi,
i Sviatomu Duhu,
Sviatey Troitse vo yedinom sushchestve
s Serafimï zovushche:
"Sviat, sviat, sviat, yesi Ghospodi!"
I nïne, i prisno, i vo veki vekov. Amin'.

but an Angel came to them and said:
"The time for sorrow has come to an end!
Do not weep, but announce the resurrection
to the apostles!"

Blessed art Thou, O Lord,
teach me Thy statutes.

The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
"Why do you number the living among the
dead?
Since He is God, He is risen from the tomb!"

Glory to the Father and to the Son and to the
Holy Spirit.

We worship the Father, and His Son,
and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
"Holy, Holy, Holy art Thou, O Lord!"
Both now and ever, and unto ages of ages.
Amen.

Zhïznodavtsa rozhdshï,
greha, Devo, Adama izbavila yesi.
Radost' zhe Yeve v pechali mesto podala yesi;
padshïya zhe ot zhïzni, k sey napravi,
iz Tebe voplotivïysia Bog i Chelovek.
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

Since Thou didst give birth to the Giver of Life,
O Virgin, Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!
Alleluia, alleluia, alleluia, glory to Thee, O God!

13

X. Voskreseniye Hristovo videvshe,

Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu,
yedinomu Bezgreshnomu.
Krestu Tvoyemu pokloniayemsia, Hriste,
i sviatoye voskreseniye Tvoye poyem i slavim:
Tï bo yesi Bog nash, razve Tebe inogo ne znayem,
imia Tvoye imenuyem.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiyu smert' razrushï.

X. Having Beheld the Resurrection

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

14

XI. Velichit dusha moya Ghospoda

Velichit dusha moya Ghospoda,
i vozradovasia duh moy o Boze Spase moyem.

Refrain:
Chestneyshuyu Heruvim
i slavneyshuyu bez sravneniya Serafim,
bez istleniya Boga Slova rozhdshuyu,
sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabï Svoyeya,
se bo otnïne ublazhat mia fsi rodi.
Refrain.

Yako sotvori mne velichiye Sil'nïy,

i sviato imia Yego,
i milost' Yego v rodï rodov boyashchimsia Yego...
Refrain.

XI. My Soul Magnifies the Lord

My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Refrain:
More honorable than the Cherubim
and more glorious beyond compare than the Seraphim,
without corruption Thou gavest birth to God the Word,
true Theotokos, we magnify Thee.

For He has regarded the low estate of His handmaiden.
For behold, henceforth all generations will call me blessed.
Refrain.

For He who is mighty has done great things for me,
and holy is His name,
and His mercy is on those who fear Him
from generation to generation...
Refrain.

Nizlozhï sil'nïya so prestol,
i voznese smirennïya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tshchi.
Refrain.

Vospriyat Izrailia, otroka Svoyego,
pomianuti milosti,
yakozhe glagola ko ottsem nashïm,
Avraamu i semeni yego dazhe do veka.
Refrain.

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with good things,
and the rich He has sent empty away.
Refrain.

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.
Refrain.
—*St. Luke, 1:46–55*

15

XII. Slavosloviye velikaya

Slava v vïshnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia,
klaniayem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavï Tvoyeya.
Ghospodi, Tsariu nebesnïy,
Bozhe Otche Fsederzhïteliu.
Ghospodi, Sïne yedinorodnïy,

Iisuse Hriste, i Sviatïy Dushe.

XII. The Great Doxology

Glory to God in the highest, and on earth
peace,
Good will toward men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King,
God the Father almighty.
O Lord, the only begotten Son,
Jesus Christ and the Holy Spirit.

Ghospodi Bozhe, Agnche Bozhïy, Sïne Otech',
vzemliay greh mira, pomiluy nas;
vzemliay grehi mira,
priimi molitvu nashu.
Sediay odesnuyu Ottsa,
pomiluy nas.
Yako Tï yesi yedin sviat,
Tï yesi yedin Ghospod', Iisus Hristos,
v slavu Boga Ottsa. Amin'.

Na fsiak den' blagoslovliu Tia
i vos'hvaliu Imia Tvoye vo veki i v vek veka.
Spodobi, Ghospodi,
v den' sey bez greha sohranitisia nam.
Blagosloven yesi, Ghospodi, Bozhe otets
nashïh,
i hval'no i proslavleno Imia Tvoye vo veki.
Amin'.
Budi, Ghospodi, milost' Tvoya na nas,
yakozhe upovahom na Tia.
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim. (3x)
Ghospodi, pribezhïshche bïl yesi nam
v rod i rod.
Az reh: Ghospodi, pomiluy mia,

O Lord God, Lamb of God, Son of the Father,
who takest away the sin of the world have
mercy on us.
Thou who takest away the sin of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.
Every day I will bless Thee
and praise Thy name forever and ever.
Vouchsafe, O Lord,
to keep us this day without sin.
Blessed art Thou, O Lord, God of our fathers,
and praised and glorified is Thy name forever.
Amen.

Let Thy mercy, O Lord, be upon us,
as we have set our hope on Thee.

Blessed art Thou, O Lord,
teach me Thy statutes. (3x)
Lord, Thou has been our refuge
from generation to generation.

istseli dushu moyu, yako sogreshïh Tebe.
Ghospodi, k Tebe pribegoh,
nauchi mia tvoriti voliu Tvoyu,
yako Tï yesi Bog moy,
yako u Tebe istochnik zhïvota;
vo svete Tvoyem uzrim svet.
Probavi milost' Tvoyu vedushchim Tia.

Sviatïy Bozhe, Sviatïy Krepkiy,
Sviatïy Bessmertnïy, pomiluy nas. (3x)

Slava Ottsu, i Sïnu, i Sviatomu Duhu,
i nïne i prisno, i vo veki vekov. Amin.
Sviatïy Bessmertnïy, pomiluy nas.

Sviatïy Bozhe, Sviatïy Krepkiy,
Sviatïy Bessmertnïy, pomiluy nas.

I said: Lord, have mercy on me,
heal my soul, for I have sinned against Thee.
Lord, I flee to Thee,
teach me to do Thy will, for Thou art my God;
for with Thee is the fountain of life,
and in Thy light we shall see light.
Continue Thy mercy on those who know Thee.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us. (3x)

Glory to the Father, and to the Son, and to the Holy Spirit,
both now and ever and unto ages of ages.
Amen.
Holy Immortal, have mercy on us.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us.

16-17

XIII. Dnes' spaseniye

Dnes' spaseniye miru bïst,
poyem Voskresshemu iz groba
i Nachal'niku zhïzni nasheya;
razrushïv bo smertiyu smert',
pobedu dade nam i veliyu milost'.

XIII. Today Salvation is Come

Today salvation is come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

18-19

XIV. Voskres iz groba

Voskres iz groba
i uzï rasterzal yesi Ada,
razrushïl yesi osuzhdeniye smerti, Ghospodi,
fsia ot setey vraga izbaviviy,
yavivïy zhe Sebe Apostolom Tvoim,
poslal yesi ya na propoved',
i temi mir Tvoy podal yesi vselenney,
Yedine Mnogomilostive.

XIV. Thou didst rise from the Tomb

Thou didst rise from the tomb
and burst the bonds of Hades.
Thou didst destroy the condemnation of death, O Lord,
releasing all from the snares of the enemy.
Thou didst show Thyself to Thine Apostles,
and didst send them forth to proclaim Thee;
and through them didst grant Thy peace to the world,
O Thou Who art plenteous in mercy!

20

XV. Vzbrannoy voyevode

Vzbrannoy voyevode pobeditel'naya,
yako izbavl'shesia ot zlïh,

XV. To Thee, O Victorious Leader

To Thee, o victorious Leader of triumphant hosts,

blagodarstvennaya vospisuyem Ti
rabi Tvoi, Bogoroditse:
no yako imushchaya derzhavu
nepobedimuyu,
ot fsiakih nas bed svobodi,
da zovem Ti:
"Raduysia, Nevesto nenevestnaya!"

we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
"Rejoice, O unwedded Bride!"

Transcription & Translation:
Vladimir Morosan

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